

THE SPRING MODES

Quiet Elegance Will Mark the Easter Frocks.

MANIA FOR BLUE GROWING

Black and White Costumes With a Relieving Color.

Self-Tone Trimmings and Embroideries and Simplicity of Silhouette Characteristic of the Up to Date Frock—The Flamboyant Costume Not the Most Perfect Expression of the Mode—A Lavish Use of Satin for Decorating Gowns—Attractive Separate Coats—Foulard Back in Favor—Voile Popular.

Spring frocks, like the buds and blossoms, have pushed forward rapidly this season, and seldom have New York women met an Easter with minds so blessedly tranquil in regard to spring and summer clothes. Of course sheer, summery frocks will keep

ness of the modish materials supply the other elements. Where a color contrast is introduced it is cleverly, artistically handled. The flamboyant costume is not the most perfect expression of the mode, and the modes which the Easter season will emphasize are such as to delight the woman of fastidious taste.

Of the chosen materials the story has already been told, but even yet the merchants are opening up new color and design effects in these materials. The mania for blue is developing to the point of monotony, and the woman who hasn't a blue frock in some shade, navy, peacock, natter, Copenhagen, Atlantic, hyacinth—what you will—is the exception, while the soft blues of the natter and Copenhagen order are used to an extraordinary degree as relieving notes of color for collar facings or tailor coats, waistcoats, pipings, &c.

The biscuit and natural pongee shades are the only actual rivals of the blues, but the list of fashionable colors seems an endless one, and certain greens, rose and berry reds, soft light browns and smoky grays are emphasized by the French authorities. Among the very delicate shades, pink—always a summer favorite—is even more than usually in evidence, and the pale straw yellows and apricot shadings, lilac, a silvery pastel blue, a peculiarly clear, cool green, and some new tints on the champagne order are all on the modish list.

White and black, with relieving color, has not run its course, and particularly in the beautiful bordure materials where

The supplest and lightest of mesaline satins is likely to be selected for the frock made now, and the colorings shown in them are lovely beyond description.

Made upon very simple lines of the semi-empire type, hand embroidered in self color and relieved near the face by a glimpse of finest net or lace, such a frock is immensely chic and will give excellent service. In the smoke grays, the deeper shades of Atlantic and peacock and sapphire blues, the deep champagne tints, &c., the satin gown of the sort under discussion is even used for dressy street wear by the Parisians, and the satin coat is becoming more familiar day by day.

The first separate coat models in black satin shown in the shops had a cheap and elderly look, but gradually such coats as were brought over by a few exclusive importers are creeping into more general view and commanding admiration. The taffeta coat in black, unless of an elaborate and fanciful sort, was never a chic and youthful garment. Satin lends itself much more readily to a smart tailored simplicity, and we have seen exceedingly jaunty short coats in black satin more or less severely tailored and with originality of cut and finish.

These are usually on cutaway lines, and among the best models are those of Directoire tendencies, with a low standing collar at sides and back, one or three fastenings, a three-quarter sleeve and a more or less sharp slope to the fronts. Some have big Directoire pockets or simulated pockets.

dressy wear over colored frocks.

The two small wraps illustrated in the large sketch are other examples of what the designers are achieving in this line. Both of these were *en suite* with imported costumes, but either could be easily and satisfactorily copied.

The one, a more shoulder wrap, was of plain navy blue pongee with a delightful little embroidered collar of lingerie and lace and accompanied a simple semi-empire frock of dark blue and white marquette trimmed in plain blue pongee, embroidered batiste and lace. We have seen exactly the same model in black chiffon broadcloth, bound in black satin and lined with black and white polka dot foulard; for wear with a black and white polka dot foulard; and have seen the little cape in a sapphire blue cloth bound in black satin, with black satin buttons and black tassels.

The other wrap, a fanciful coat—with big Japanese sleeves and scarf and front and back finished by heavy drop ornaments, is best carried out in crêpe or mesaline, though a very soft chifon taffeta is practicable. *En suite* with a frock of sheer voile, marquette, or, if the coat is of crêpe, with a princess frock of the same crêpe, this is a delightful little model.

There are many more wraps of the same general class, and we have seen in one popular dressmaking establishment cunning little empire boleros of silk in light or vivid tints, looking much like full short waisted bodices drawn in closely just under the bust line and finished by a self frill. These

This tunic buttoned straight down the front, sloping away into two points at the very bottom. It was bound all down the front and around the tunic bottom with an inch and a half of wide binding of satin exactly matching the material and the single row of buttons down the front—the sides actually overlapped and buttoned—were satin covered.

The coat, of possibly half length, was



EMBROIDERED PRINCESS GOWN.



BLACK AND WHITE.

with satin to match the skirt. Pocket flaps were also bound with satin, and all the buttons on fronts, pockets and sleeves were satin covered.

This was, in our opinion, the smartest plain tailored costume we have seen, but it is hard to judge where there are so many good models. Unfortunately a legion of women who should not wear pronounced cutaway coat lines have had their spring street suits made on such lines, and it is a relief to encounter a modish coat and skirt made with skilled consideration of the wearer's figure.

The striped suitings, as we prophesied months ago, have been so commonized that they now lack cachet, and the ultra fashionables are wearing one tone cloths and serges. Not in years has serge had such popularity as it has now, and the fine twill, firm serge in the best quality is particularly in demand. Fashion jumps with utility in this regard, for no material gives better summer service.

Other old time favorites have fresh popularity this season. Foulard is once more on the list of modish materials, a fact welcomed by the women who for utility's sake have clung to this useful silk even through its obscure days. Some very pretty French models in foulard have been displayed, though even now this silk has no such vogue



SPOTTED AND PLAIN PONGEE.

tussor dust coats, so numerous and so popular, are lined with black and white dotted foulard, and there are loose coats of the same character in fine twill navy blue serge which also have the blue and white foulard linings.

Voile, so long popular, is worn more than ever this spring, both in the silk and in the sheer fine wool weaves, and the cotton voiles are wonderfully lovely in color and



BLACK TAFFETA AND ROUTACHE.



VOILE AND SATIN.

as tussor and some of the other popular soft silks.

French designers do not hesitate to combine the figured foulard with plain pongee, plain voile, plain cloth; and a most successful French costume in blue and white foulard was the one whose bodice and skirt are sketched here, though the picture does not show the three-quarter length coat of dark blue tussor which fell to meet the deep band of the same tussor on the skirt bottom. When the coat, which was self trimmed in cording and ornaments of tussor covered cord, was worn, practically none of the foulard showed and the effect was that of a plain tussor costume, but the loose coat was lined with the soft blue and white dot foulard—a blue ground with waver dots set rather far apart—and the upper part of the skirt and bodice were of the foulard.

An embroidered collar of white bound in dark blue and showing touches of red and bands of dark blue and red through which eyelets were worked and cord laced trimmed the bodice and sleeves, and even though one did not want to carry out the idea of combining the two silks the bodice and skirt, entirely in foulard, would make a piquant and simple morning frock.

Some of the natural tone or the dull

design and often quite as expensive as the silk or wool. Here again is an eminently practical material, provided qualities not too gaudily sheer are chosen, and yet the frock of sheer voile may be made extremely dressy in spite of its utilitarian characteristics.

A simple and pretty biscuit voile frock from Doucet illustrates this point, and its character will be readily understood from

Continued on Fifth Page.



A DIRECTOIRE FROCK OF BLUE AND WHITE MARQUETTE, WITH A LITTLE CAPE OF BLUE TUSSOR, AND A COSTUME WITH A LITTLE WRAP.

the dressmakers busy for a couple of months more, but the chances are that the dull season will begin earlier than usual for dressmakers and milliners this year because an early spring has made women bestir themselves to the planning of summer outfits considerably in advance of the regulation time.

And then too the things shown in the shops have been so attractive that even in this year of financial trials it has been hard for femininity to resist buying and ordering. As we have said before, there are so many wearable frocks.

The woman who gazes in the shop window and says: "Yes, very pretty, my dear; but I'd look like a fright in it," has to find some other way to throw to her covetousness, for though there are extreme models, by far the largest percentage of the high class models have a certain note of quiet elegance which quite sets them apart from the spectacular.

The self-toned trimmings and embroideries and the simplicity of silhouette which are characteristics of the up to date frock have much to do with this refinement of style, and the exquisite colorings and supple-

the color is introduced in the border design lovely effects are shown in such coloring. Black and white stripes, checks, dots, &c., in which the white predominates, are liked for serviceable little frocks of marquette, mousseline, voile, foulard and other soft stuffs, and may be made up very simply with touches of black for trimming and gimpings of sheer net or lace, with perhaps a line of color at the throat.

A French model pictured among the sketches shows the chic possibilities in such a frock, and for the woman whose wardrobe is limited a dainty white and black frock has the advantage that one does not tire of it as one does of a more pronounced color scheme, and that any coloring in hat or accessories is possible with it. The scarf girdle of black liberty and the satin cord ornaments on the bodice of the model sketched here are good features.

The lavish use of satin for trimming purposes impresses any one who studies the new modes. It is used on everything, from broadcloth and serge to net and lace, and not only is favored for trimming, but for whole frocks and separate coats as well.

Other short black satin coats are heavily hand embroidered though severe in line, and still others are smartly braided, but unless braiding is very cleverly applied it is inclined to cheapen or commonize the appearance of the garment, and certainly the most youthful and jaunty of these satin coats are the more severe models with originality of cut and line.

And while we are talking of short wraps there is much to be said concerning fanciful little coats of embroidered net, chifon, taffeta, crêpe, pongee or cloth. The best of these were brought over by the fashionable dressmakers and were *en suite* with frocks, but these models have been copied for separate use, and many delightful things of the kind are now to be found in the better shops.

We have in mind particularly a most attractive little palette of black net, entirely hand embroidered in fine soutache, made over a loose lining of sheer black silk and trimmed with knots of the same black silk. This sounds like a wrap for an elderly woman, but on the wrap was distinctly youthful in air and uncommonly chic for general

boleros had dainty turndown collars of embroidered batiste and lace, draped sleeves in one with the body of the bolero and very short, little more than sleeve caps or shoulder draperies, were for wear with princess lingerie frocks and picturesque Louis XVI. hats of lace, roses and ribbon such as are described upon the opposite page.

But to go back for a moment to the matter of satin trimmings, the most famous Parisian tailors have sent over some admirable coat and skirt costumes in one tone material bound with self colored satin, a deep binding showing more than an inch on the right side. One costume direct from France and worn by a New York woman famous for her taste in clothes was in what seemed to be a very heavy twill serge, although the ribs of the twill had a satiny gleam which opposed the serge theory.

The color was a smoke gray, not so brown as taupe or London smoke; not so gray and hard as plumb. The skirt had a tunic effect, but the close fitting circular cut tunic fell almost to the hem of the frock, running up slightly at the sides to show perhaps six inches of the underskirt.



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